

**INTRODUCTION TO NON-FICTION:
THE LETTERS, LIVES, AND LEGENDS OF MEDIEVAL LADIES**

Spring 2018

ENGL 2308-004, Rm. 455 (MWF, 10-10:50 a.m.)

ENGL 2308-007, Rm. 455 (MWF, 11-11:50 a.m.)

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Office Hours: Mondays, 9:00 – 10:00 a.m.; Wednesdays, 12:00 p.m. – 2:00 p.m. (and by appointment)



[Bibliothèque nationale de France, Arsenal Library MS 3142, f. 256, detail]

Course Description:

*“I will name myself in order to be remembered: Marie is my name, I am of France. Perhaps several clerks will declare my work is theirs. I do not want them to take credit for it!”
(Marie de France, Epilogue to the Fables)*

Despite their absence from the traditional canon of literature, women’s writing – and writing about women – was ubiquitous in the Middle Ages. Women owned books, enjoyed reading, and contributed a substantial amount of texts in the forms of poems, saints’ lives, letters, plays, shopping lists, household and business accounts, theological treatises, romances, and many others. So, why are women not remembered as writers of this period? Who were they? As the quote above demonstrates, women were concerned that men would take credit for their work (and many probably did!) or that their works would not survive (and many surely didn’t).

This course will explore not only texts written by and about women in the Middle Ages, but also interrogate ideas about gender, genre, class, and race. We will explore what it meant to be a woman in medieval Europe and Byzantium, and further, what it means to be a woman writer. We will also

consider the impact of male scribes and male writers on the shaping of women's work and the articulation of women in history. Each text will raise its own set of questions, so we will diligently approach each work in its context and on its own terms. However, we will also consider the whole body of texts together as category of writing that permits us to ask important questions about gender, literature, and the past. Our study will culminate in an extensive look at the first autobiography written in the English language – *The Book of Margery Kempe*.

This course satisfies the Texas Tech University core curriculum requirement in humanities, contributing to the Competency Statement for the Humanities: “Students graduating from Texas Tech University should be able to think critically and demonstrate an understanding of the possibility of multiple interpretations, cultural contexts, and values.”

Required Texts:

Blamires, Alcuin. *Woman Defamed and Woman Defended*. Oxford University Press, 1992.

Kempe, Margery. *The Book of Margery Kempe*. Trans. Lynn Staley. W. W. Norton & Co., Inc., 2001.

Thiébaux, Marcelle. *The Writings of Medieval Women: An Anthology*. Garland Publishing, Inc., 1994.

Coursepack Available at the Copy/Mail Center in the SUB.

Additional Supplemental Readings will be supplied by the instructor.

Learning Objectives:

The University Catalog states that “the objective of the humanities in a core curriculum is to expand the student's knowledge of the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of the human imagination and thought. Through study in disciplines such as literature and philosophy, students will engage in critical analysis and develop an appreciation of the humanities as fundamental to the health and survival of any society.” By the end of this course students will be able to:

1. Discuss medieval European & Byzantine interpretations of gender.
2. Assess the roles women played in various medieval cultures.
3. Compare different medieval genres of writing and narrative.
4. Develop an appreciation for the multivalent and overlapping narratives of history.
5. Critically evaluate the role of manuscript construction in our understanding of a text.
6. Assess and reflect upon your own reading and writing processes.

Learning Assessments:

The objectives listed above will be assessed in the following ways:

1. Blackboard assignments, group-work, short essays, class discussion, group project.
2. Blackboard assignments, group project, short essays, class discussion.
3. Blackboard assignments, class discussion, group-work.

4. Class discussion, group project, group-work, short essays.
5. Short essays, class discussion, group project, Blackboard assignments.
6. Class discussion, Blackboard assignments, short essays.

Assignments:

Grade Distribution:

Participation: 12%
 Blackboard Writing Assignments: 8%
 Bestiary Project: 10%
 Margery Kempe Project: 10%
 Short Essay #1: 20%
 Short Essay #2: 20%
 Group Project: 20%

Participation: 12%

You will be evaluated on your participation throughout the semester based on work in the following activities:

- Small group discussion
- Full group discussion
- Individual in-class writing
- Reading quizzes
- Bringing required materials (including assigned text, reading log, and notebook/pen for taking notes)

Participation in class discussion means: listening attentively, contributing ideas, asking questions, taking notes, etc. There are many ways to participate, but if you sit in the back of the classroom with headphones, then you are clearly not participating.

If you are not in class, you cannot participate, and your grade will reflect not only your absences but also your reduced participation.

Each class, there are at minimum two possible Participation points to be earned:

1. Attendance and preparedness for class
2. Participation in class activities and discussion

Additional points may be awarded for quizzes, book checks, submission of homework, etc.

Blackboard Writing Assignments: 8%

Two times during the semester, you will be asked to write a short essay on Blackboard. A prompt will be provided and your work will be assessed based on your attention to the prompt and text as well as the clarity of the points you make. These assignments are low-stakes opportunities to try out theoretical approaches and new ideas. The assignment will go live on Monday at 12:00 a.m. and will be due by Wednesday evening (12:00 a.m. Thursday).

Bestiary Project: 15%**In class project – February 12 & February 14**

This project will be completed in small groups in class over a two-day period. In groups, you will study a bestiary online and consider the role gender plays in the depictions of animals, stones, and humans. Your group will select one entry in the bestiary and analyze it. On **February 14**, you will present your findings to the class. For this project, you will need to bring an electronic device to access the internet. A laptop is recommended, but a tablet or smartphone will also work.

Instructions for this assignment will be provided on February 12.

Margery Kempe & Wynken de Worde Project: 15%**In class project – May 4 & May 7**

This project will be completed in small groups in class over a two-day period. In groups, you will evaluate the pamphlet produced by Wynken de Worde and determine exactly how he altered Margery Kempe's autobiography. You will select one passage from the pamphlet, locate its origin in Margery Kempe's book, and analyze how it changed and *why*. Your group will present your findings to the class on May 7. For this project, you will need to bring an electronic device to access the internet. A laptop is recommended, but a tablet or smartphone will also work.

Instructions for this assignment will be provided on May 4.

Short Essay #1: 20%

Due Monday, February 26. For this essay, you will select two key elements in the readings that define gender in medieval literature. How do these elements define 'femininity' or 'masculinity'? Think of Judith Butler's discussion of gender performance. Are these identified elements related to performance of gender? Or are they qualities that are in some way inherent? Do these elements still define gender in the same way in the modern world? Select at least three texts that contain one or both of these key elements. Why do you think these ideas are so pervasive? (Or are they pervasive?) Are there other descriptions that challenge the connection of these elements to gender? Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format. This must be a formal thesis-driven piece of writing. This essay is due both in class as a hardcopy and on Blackboard as Word document. **A more detailed rubric will be provided on Wednesday, January 31.**

Short Essay #2: 20%

Due Monday, April 16. For this essay, you will interrogate genres of writing from the Middle Ages. You will decide which type of document gives us the best picture of women's real lived experiences in the Middle Ages and then write an essay that makes your case for that particular type of document. You may consider letters, poetry, saints' lives, theological treatises, plays, and any other type of writing studied for this course. Your essay should include at least two texts that support your argument. You must also address at least one counter-argument (and complementary text). Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format. This essay is due both in class as a hardcopy and on Blackboard as Word document. **A more detailed rubric will be provided on Friday, March 9.**

Group Project: 20%

For your final project you will select, as a group, one “women” unit from the readings schedule in the syllabus. From that unit, your group will select one woman to research. As a group, you will conduct research on that woman using both the library’s holdings and any digital editions or archives available online. If that woman wrote texts beyond what is assigned on the syllabus, your group should read (or at least skim) them. On **Friday, March 23**, your group will submit an annotated bibliography detailing what you found. After you have completed your research, your group will craft a creative presentation to share with the rest of the class about what you learned. This creative presentation can take many forms. (Further details will be provided in the Instructions.) A project proposal for the final presentation will be due on **Monday, April 23**. Your project will be presented during the Finals Exam Period, including a 5-10 minute introduction to the writer you studied. **A detailed rubric and instructions will be provided when we do group project sign-ups on Friday, February 16.**

Grading Breakdown:**90 – 100 = A**

Strong, distinguished work. Student writing is prepared and organized. Student shows clear understanding of the literature and writing technique. Writing is sophisticated and coherent.

80 – 89 = B

Above average, high quality work. Student writing is prepared and organized. Student understands a majority of the literature and writing technique. Writing quality is elementary, but clear. Student is coherent, but could be more sophisticated in his/her argument or writing quality.

70 – 79 = C

Average, passing work. Student meets bare minimum requirements for assignment. Assignment is complete but does not offer much introspection or deep-understanding of the literature. Argument and writing quality are elementary. Writing and organizational errors. Inconsistencies present.

60 – 69 = D

Below average work. Student does not meet the minimum requirements for assignment. Assignment is incomplete and unprepared. Basic understanding of text, but no argument – or vice versa.

0 – 59 = F

Fail. Student shows a very limited understanding of the literature or assignment.

Classroom Decorum & Course Policies:**Submission of Work:**

Unless granted special permission, students must type and print all assignments. Assignments are due on the deadline at the beginning of class. Where noted, the assignment must be submitted both in hardcopy and on Blackboard. I will not accept submitted materials in any other manner (i.e. via e-mail, under my door, in my box, etc.)

All submitted work MUST follow the standard MLA guidelines. This means: typed, double-spaced pages, 1-inch margins, Times New Roman 12-point font (in black ink), page numbers, and a works cited. There should be a centered title for your short papers that is just below the heading. Headings should be right-adjusted and contain the following information:

Jane Smith
English 2307-004
September 5, 2017
Short Essay #1

Jungian Analysis of the World Mother in Cosmogonic Myths

In order to pass this class, you MUST submit all required assignments.

Late Work:

Late work will only be accepted in extreme emergency situations. In emergency situations, students may e-mail me about submitting an assignment late, but must make specific arrangements for that submission; however, for each calendar day that the paper is late, the final grade for the work will decrease by one letter. Timeliness and personal responsibility is critical to succeeding in college-level coursework. When dual submissions are required (Blackboard and hard copy), timely submission of both methods is required. Submitting the hard copy on time, but a late submission on Blackboard will constitute “Late Work”. Submitting the Blackboard copy on time, but a late hard copy will also constitute “Late Work”. In both cases, the assignment will drop a letter grade for each day that one required submission is late.

University-excused/ Religious Holiday Absences:

Prior notice must be given for university-excused absences and for absences due to observance of a religious holiday. If you intend to observe a religious holy day, you should make that intention known in writing to the instructor prior to the absence. A student who is absent for the observance of a religious holy day shall be allowed to take an exam or complete an assignment scheduled for that day within a reasonable time after the absence.

Absences:

You are allowed THREE unexcused absences. Any subsequent unexcused absences after three will result in one whole grade deduction PER ABSENCE. Only in extreme circumstances will an absence be excused (court-mandated appearance, mandatory sports or TTU-related function, or extended illness). With documentation, your absence may be excused and will not count against your three “free” absences. Please note that a hangover, headache, or a cold does not qualify as an “extended illness.” After TWO doctor’s notes, you will have used up your excused absences. You cannot succeed in this class if you are absent. After six unexcused absences, you automatically fail this class.

Unless you have made previous arrangements with me, your assignments are due on their scheduled dates regardless of your absences. If you know you are going to be absent, you must make arrangements to submit the assignment in advance of the due date. A late submission due to an absence (excused or unexcused) will still constitute “Late Work” and be marked down accordingly.

If you are in-class, but not present (i.e., on your phone, sleeping, passing notes, messaging on your laptop, listening to music, etc.), you will be considered absent. Physically being in-class does not warrant participation or attendance.

Two tardies (10 or more minutes late for class) will constitute one unexcused absence. If you are running from a class somewhere else on campus and anticipate being a few minutes late, you must notify me prior to class with evidence of the need to arrive late.

Technology Use in the Classroom:

Students must obtain permission from me **PRIOR** to class before using laptops. Texting during class is strictly prohibited. If you are caught texting, I will give you a verbal warning. Any subsequent time you are caught texting, I will simply mark you absent. Headphones and earbuds are strictly prohibited. If you are expecting a call you that must take due to an emergency, please notify me before class and take the phone call outside.

Please note that eBooks are not an acceptable form of the required books for this class. You must have access to a physical copy of the book. I recommend using the ISBN from the Barnes & Noble bookstore online and seeking out a used copy on Amazon. Alternatively, make use of the Library and Inter-Library Loan to obtain borrowed copies of the required books. You must purchase the Course Pack. There is no alternative to this textbook. The only permissible reason for an eBook is accommodation for disabilities. See below for guidelines.

*When you see this note, e-mail the instructor a picture of a dog for 2 extra credit points. (Offer is good up until the first day of class.)

Student Conduct:

The readings we will encounter in this class may be socially, morally, or emotionally challenging for some. You do not have to agree with, or even like, all the texts, but you do have to be able to read and discuss them critically and sympathetically. Please be respectful of other students and your instructor. This classroom will be a safe place for all of us, regardless of our race, ethnicity, age, religion, social class, gender identity, or sexual preference. Please bring any breach of this standard to my attention immediately. Use common sense and be empathetic of others. If you engage in any distracting or delinquent behavior during class, you will be asked to leave and will be counted absent. If such behavior continues, you will be dropped from the course.

Scholastic Dishonesty:

“Scholastic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an

act.” It will not be tolerated and may result in the failure of the assignment, at the least, and possible course failure. Additionally, offending students may be referred to Student Judicial Programs. Bottom line: Plagiarism is easy to spot. Don’t do it.

Examples of plagiarism include (but are not limited to):

Outright plagiarism: using someone else’s entire paper as your own;

Ghostwriting: having someone else write your paper for you;

Cut and paste: taking sections from another paper and/or website and including it in your own work; and

Insufficient Citation: failing to cite information obtained from other sources and/or your research.

Writing Assistance:

Students looking for extra assistance during this course should contact the Writing Center, located in Eng/Phil 175. Students can meet with writing tutors to discuss ideas and arguments in texts; the center is not a “fix-it” shop set up to correct errors in grammar and mechanics, although they will assist you with questions regarding any issues. You will need to make an appointment in person, online (<http://uwc.ttu.edu>) or by phone (806-742-2476) and with plenty of time before your due date. Appointments fill up fast, so think ahead!

Americans with Disabilities Act:

“Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. [...] Contact Student Disability Services in 335 West Hall or (806) 742-2405.”

TTU Resources for Discrimination, Harassment, and Sexual Violence:

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, <https://www.depts.ttu.edu/scc/> (Provides confidential support on campus.) TTU Student Counseling Center 24-hour Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, voiceofhopelubbock.org (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, rise.ttu.edu (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (To report criminal activity that occurs on or near Texas Tech campus.)

Statement of LGBTQIA Support:

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433.

Office of LGBTQIA, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433
 Within the Center for Campus Life, the Office serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expressions.

Tentative Class Schedule:

DATE	READINGS/ASSIGNMENTS	UNIT
1/19 F	Introduction to the Course READ: Syllabus	Orientation
1/22 M	Sources for Reading the Middle Ages READ: Robinson, “Why Study History Through Primary Sources” (Coursepack)	Orientation
1/24 W	What were the Middle Ages? READ: Jones, “Introduction” (Coursepack); Thiébaux, “Introduction” (<i>WMW</i> pp. xi-xviii)	Orientation
1/26 F	Where were the Women? What did they do? READ: Jones, “Damsel” (Coursepack)	Orientation
1/29 M	What is Gender anyway? READ: Butler, “Excerpts from <i>Gender Trouble</i> ” (Coursepack); Anonymous, “Excerpts from <i>Silence</i> ” (Coursepack)	Gender in the Middle Ages
1/31 W	Where do medieval ideas about Gender come from? READ: Blamires, “Introduction” (<i>WDWD</i> pp. 1-16) Short Essay #1 Rubric & Guidelines Distributed.	Gender in the Middle Ages
2/2 F	NO CLASS – SEE ALTERNATIVE ASSIGNMENT READ: Marbod of Rennes, “The Femme Fatale” (<i>WDWD</i> pp. 100-103)	Gender in the Middle Ages
2/5 M	The impact of Pre-Medieval Thought (I) READ: “Ancient Satire” (<i>WDWD</i> pp. 17-30)	Gender in the Middle Ages
2/7 W	The impact of Pre-Medieval Thought (II) READ: “Scripture” (<i>WDWD</i> pp. 31-37) Blackboard Assignment #1 DUE	Gender in the Middle Ages

2/9 F	The impact of Pre-Medieval Thought (III) READ: “Physiology and Etymology” (<i>WDWD</i> pp. 38-45)	Gender in the Middle Ages
2/12 M	Gender & Allegory in a Bestiary (I) [Bestiary Project Day] *Bring computer/tablet to class this day READ: Aberdeen Bestiary Site, “What is a Bestiary?” & “History of the Aberdeen Bestiary”; Also browse the manuscript in preparation for class	Gender in the Middle Ages
2/14 W	Gender & Allegory in a Bestiary (II) [Presentation of Bestiary Project] *Bring computer/tablet to class this day READ: N/A	Gender in the Middle Ages
2/16 F	A Woman’s Response to a Bestiary READ: Excerpt from Richard de Fournival’s <i>Bestiary of Love</i> (Coursepack); “Response to Richard de Fournival’s <i>Bestiary of Love</i> ” (<i>WDWD</i> pp. 242-244) Group Project Sign-ups and Rubric/Instructions Distribution.	Gender in the Middle Ages
2/19 M	The Royal Hunt READ: Julians Barnes, “Intro” (<i>WMW</i> pp. 478-480), “The Boke of Huntynge” (<i>WMW</i> pp. 504-509); Queen Margaret of Anjou, “Intro” (<i>WMW</i> pp. 480-483), “Letters” (<i>WMW</i> pp. 510-512)	Royal Women
2/21 W	Byzantine Historical Perspectives READ: Anna Comnena “A Byzantine Historian of the First Crusade” (<i>WMW</i> pp. 225-240)	Royal Women
2/23 F	The Good Queen READ: “Good Queen Maud” (<i>WMW</i> pp. 293-313); “Letters to Queen Matilda” (Coursepack)	Royal Women
2/26 M	The Love of Heloise & Abelard READ: “Rule for Anchoresses (<i>Ancrene Riwe</i>)” (<i>WDWD</i> pp. 95-98); Abelard, “On the Origin of Nuns” (<i>WDWD</i> pp. 232-236); Heloise & Abelard, “Letters” (<i>WDWD</i> pp. 87-91) Short Essay #1 DUE	Holy Women
2/28 W	Celebrating the Church READ: Hrotswitha of Gandersheim, “Hagiographer, Playwright, Epic Historian” (<i>WMW</i> pp. 171-188; 212-218)	Holy Women
3/2 F	Women’s Learning in the Church READ: Hildegard of Bingen, “A Benedictine Visionary in the Rhineland” (<i>WMW</i> pp. 315-348)	Holy Women
3/5 M	Alternative Genres – the Bayeux Tapestry READ: “The <i>Tituli</i> ” (Coursepack); Bayeux Tapestry (website)	Holy Women
3/7 W	Saints and Martyrs READ: Perpetua of Carthage, “Prisoner, Dreamer, Martyr” (<i>WMW</i> pp. 3-21)	Visionary Women

3/9 F	Revelations of Divine Love READ: Julian of Norwich, “An anchoress of England” (<i>WMW</i> pp. 441-466) Short Essay #2 Rubric & Guidelines Distributed.	Visionary Women
3/12 M	NO CLASS (SPRING BREAK)	
3/14 W	NO CLASS (SPRING BREAK)	
3/16 F	NO CLASS (SPRING BREAK)	
3/19 M	The Literary Genre of Saints’ Lives READ: <i>Lives of Saints Katherine & Winifred</i> (Coursepack)	Visionary Women
3/21 W	The Erotic Imagery of Divine Love READ: “Brides of the Celestial Bedchamber” (<i>WMW</i> pp. 385-412)	Visionary Women
3/23 F	The Beginnings of Courtly Love READ: Marie de France, “Marie is My Name: I am of France” (<i>WMW</i> pp. 277-292) Group Project Annotated Bibliography DUE	Poets & Writers
3/26 M	The City of Ladies READ: Christine de Pizan, “A Woman of Letters at the French Court” (<i>WMW</i> pp. 413-440)	Poets & Writers
3/28 W	The <i>Trobairitz</i> (Female Troubadours) READ: “The <i>Trobairitz</i> in Love and Strife” (<i>WMW</i> pp. 241-276) Blackboard Writing Assignment #2 DUE	Poets & Writers
3/30 F	Pilgrimage and Attitudes towards Marriage READ: Chaucer, “The Wife of Bath” (<i>WDWD</i> pp. 198-222)	Middle-Class Women
4/2 M	NO CLASS (HOLIDAY)	
4/4 W	Maternal Affection & Letter-writing READ: Dhuoda of Uzè, “Mother to a Young Warrior” (<i>WMW</i> pp. 153-170)	Middle-Class Women
4/6 F	Love, Widows, and Satire READ: Eucheria of Marseilles, “Words Flowing Like Gold Fringes” (<i>WMW</i> pp. 125-127, 130-131); Gautier le Leu (<i>WDWD</i> pp. 135-144); “The Wife’s Lament” (<i>WMW</i> pp. 147-149)	Middle-Class Women
4/9 M	Who was Margery Kempe? READ: <i>The Book of Margery Kempe</i> , “Introduction” (Skim! pp. vii-xix); pp. 3-31	Margery Kempe
4/11 W	Margery Speaks (I) READ: <i>The Book of Margery Kempe</i> , pp. 31-70	Margery Kempe
4/13 F	Margery Speaks (II) READ: <i>The Book of Margery Kempe</i> , pp. 70-100	Margery Kempe
4/16 M	Margery Speaks (III) READ: <i>The Book of Margery Kempe</i> , pp. 100-126 Short Essay #2 DUE	Margery Kempe

4/18 W	Margery Speaks (IV) READ: <i>The Book of Margery Kempe</i> , pp. 126-156	Margery Kempe
4/20 F	Margery Speaks (V) READ: <i>The Book of Margery Kempe</i> , pp. 156-173	Margery Kempe
4/23 M	Margery Speaks (VI) READ: <i>The Book of Margery Kempe</i> , pp. 173-184 Group Project Presentation Proposals DUE	Margery Kempe
4/25 W	Sanctity of Margery READ: Atkinson, "Female Sanctity in the Late Middle Ages" (<i>Book of Margery Kempe</i> pp. 225-236)	Margery Kempe
4/27 F	Production of Margery READ: Staley, "Authorship and Authority" (<i>Book of Margery Kempe</i> pp. 236-242)	Margery Kempe
4/30 M	Pamphlet Adaptation of Margery (I) READ: Wynken de Worde Pamphlet (online)	Margery Kempe
5/2 W	Pamphlet Adaptation of Margery (II) READ: Wynken de Worde Pamphlet (online)	Margery Kempe
5/4 F	[Kempe-de Worde Book Project Day] *Bring computer/tablet to class this day	Margery Kempe
5/7 M	LAST DAY OF CLASSES [Kempe-de Worde Book Project Day] *Bring computer/tablet to class this day	Margery Kempe
5/14 M	FINAL EXAMS Period for -004: 1:30 p.m. to 4:00 p.m. GROUP PROJECT PRESENTATIONS	FINALS
5/15 T	FINAL EXAMS Period for -007: 7:30 a.m. to 10:00 a.m. GROUP PROJECT PRESENTATIONS	FINALS